

KERAMIC STUDIO

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SYRACUSE NEW YORK

December 1903



It is interesting to mark the influence of Mr. Hugo Froehlich's lessons in design as illustrated by the work submitted for the fall competition. There is beyond a doubt a decided improvement in the general aspect of the designs which can be clearly traced to this inspiration. The spring competitors will have the added advantage of the lessons on color which will be given in the succeeding articles by Mr. Froehlich.

We give in this number reduced illustrations of some of the designs having received mentions in our competition, so that all readers of the magazine may derive some benefit from the criticism. Most of these designs will be reproduced later on, in full size and with treatment.

Mr. Binn's articles on Clay in the Studio will be given the alternate months with Mr. Froehlich's articles on Design in order to leave more room for practical designs for beginners.

Mr. Binn's next articles will appear in January and March. Mr. Froehlich's in February and April, and so on. This will give students a month to work out the problems on design.

DESIGN COMPETITION

SINCE the KERAMIC STUDIO first instituted its yearly competition, a steady improvement has been observed in designs submitted but never has the advance been so marked and so gratifying as in this fall's competition. In fact it has been a puzzling matter to select the best from so many interesting and meritorious efforts as were classed under the head of "motif applied to four forms."

The Conventional Studies in color averaged better than last spring, although no one study was as entirely satisfactory as the Wild Carrot Study of Miss Mason or the Peacock Study of Mr. Rhead.

The drawing and composition showed an advance along these lines, but in color and finish the work was not up to the standard.

The requirements of a Conventional study in black and white were not well understood by many of the competitors, but a few good examples is all that is needed to set our designers at work in the right direction with good results another year.

This was better understood in the color studies, but another year will show improvement in the color itself, especially after Mr. Froehlich's articles on color which will be given before the next competition.

The naturalistic studies did not average as well as the others, whether from a falling off of interest in naturalistic treatment of subjects or from failure of our better workers to see that a good naturalistic study is the best foundation for a good conventionalization, we cannot say.

The prizes were awarded as follows:

NATURALISTIC

FIRST PRIZE—Mrs. Elizabeth Brame Van Kirk, Whatcom, Wash.

SECOND PRIZE—Edith Catherine Humphreys, Kensington, London, Eng.

MENTIONS—Mary V. Thayer, Holbrook, Mass.; Mrs. Emma A. Ervin, Denver, Colo.; Russell Goodwin, Marblehead, Mass.

ADAPTATION OF MOTIF TO FOUR FORMS

FIRST PRIZE—Emily Hesselmeier, San Francisco, Cal.

SECOND PRIZE—Alice Joslin, Jamaica Plains, Mass.

THIRD PRIZE—Lucia A. Soule, Boston, Mass.

MENTIONS—Margaret Overbeck, Greencastle, Indiana; Arthur Kidd, London, Eng.; Alice Witt Sloan, Charleston, S. C.; Edith Alma Ross, Davenport, Iowa; Mary G. Simpson, London, Eng.; Mary Overbeck, Cambridge City, Indiana; Austin Rosser, Butler, Missouri; Beatrice Brooks, London, Eng.; Harriet B. Hurd, Bridgeport, Conn.; Yvette Stock, Paris, France.

CONVENTIONAL STUDIES IN COLOR

FIRST PRIZE—Russell Goodwin, Marblehead, Mass.

SECOND PRIZE—Hannah Overbeck, Cambridge City, Ind.

MENTIONS—Mrs. Emma A. Ervin, Denver, Colo.; Margaret Overbeck, Greencastle, Ind.; Carrie E. Williams, Dunkirk, N. Y.; Alice B. Sharrard, Louisville, Ky.; Margaret J. Postgate, Brooklyn, N. Y.

CONVENTIONAL STUDIES IN BLACK AND WHITE

FIRST PRIZE—Edith Alma Ross, Davenport, Iowa.

SECOND PRIZE—Edith Alma Ross, Davenport, Iowa.

MENTION—Margaret Overbeck, Greencastle, Ind.; Hannah B. Overbeck, Cambridge City, Ind.; Jennie Hanson, New Haven, Conn.

The first prize design for set, by Miss Hesselmeier is a singularly refined and dignified as well as clever conventionalization. The outline drawing of the Harebell motif submitted with it was not as carefully executed as should be but certainly the application to the four forms was a most thoughtful piece of work. The width of band as compared with the forms decorated is particularly fine, as is the graceful flow of line.

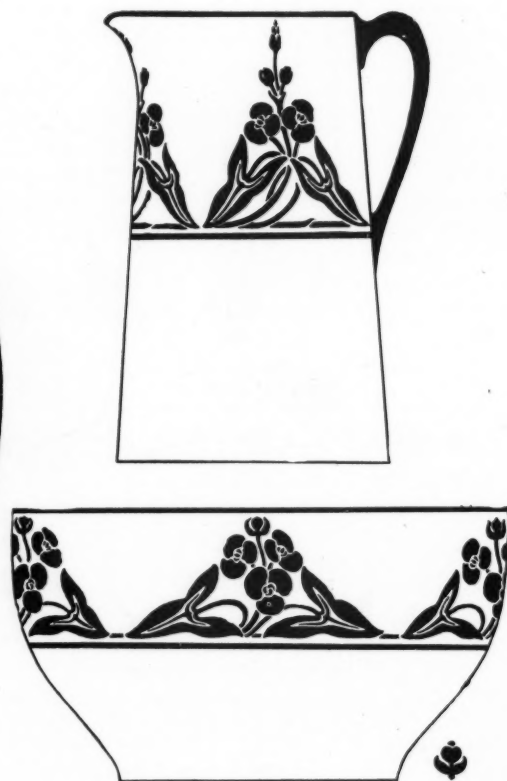
The second prize design by Miss Joslin is not so rich in imagination but is a clever and appropriate handling of a simple motif. The third prize design by Miss Soule is a beautifully executed piece of work, the decorative unit also is well conceived but the band divisions being so near the center of some of the forms are not so good as might be and the triangular effect of the quiet spaces left between units is not well considered, the lines of bowl and pitcher are exceptionally good. Taken from every point of view, proportions, suitability of decoration, shapes of dishes, originality, these three sets are the most satisfactory. Many other sets have individual pieces of as great and in some cases perhaps greater merit, but the entire set of four pieces does not average so well. We have found ten other sets with individual pieces worthy of special mention and most of the unmentioned sets are not without merit.

Taken altogether however, we feel that an interesting and progressive lot of designs has been submitted and from the giving of the little cuts with criticisms we trust that the work of next year may profit.

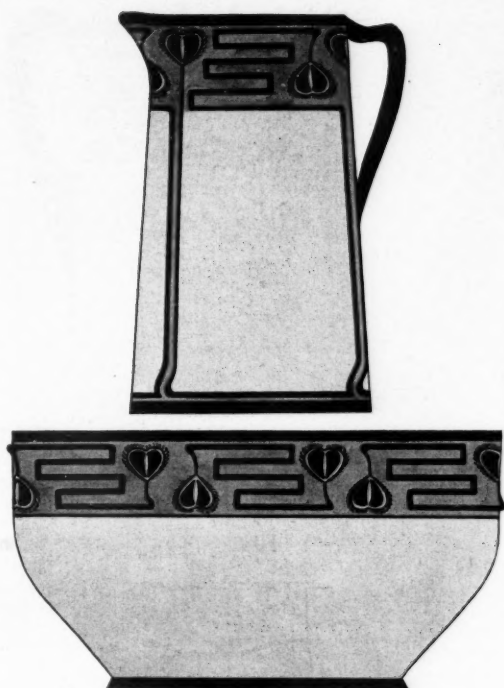
The general effect of the set submitted by Miss Ross is unique and pleasing, the proportions of the bands, the outlines



SECOND PRIZE, CONVENTIONAL SET—ALICE JOSLIN



THIRD PRIZE, CONVENTIONAL SET—LUCIA A. SOULE



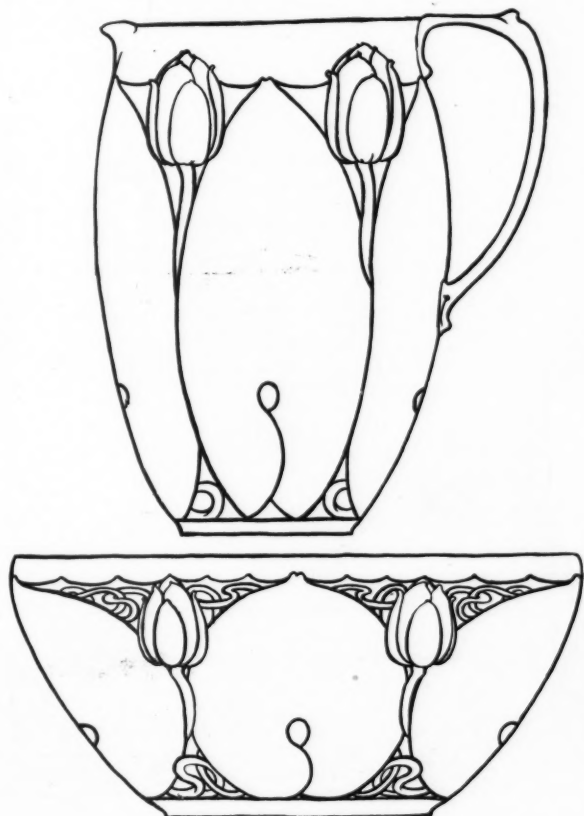
EDITH ALMA ROSS.

of the shapes decorated and the general color effect are good; the design itself however, while very original and suggesting pleasantly the Indian influence, is not sufficiently studied.



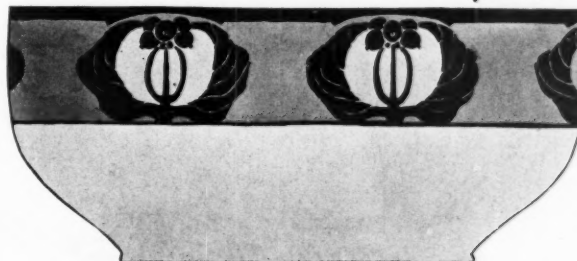
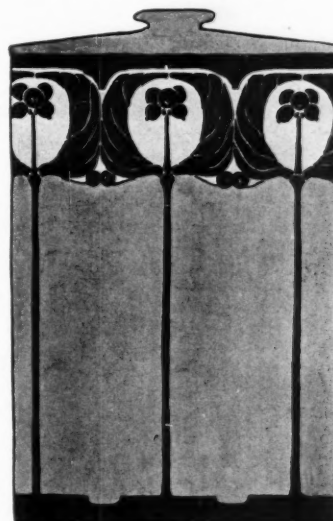
MARY SIMPSON.

The fish design set of Miss Simpson while well drawn and proportioned has not the dignity necessary in a prize design, the shapes also were not so good as many others.



ARTHUR KIDD.

The pitcher and bowl of the set submitted by Arthur Kidd while somewhat too elaborate, is well conceived and executed and fits well the form; the decoration on the other forms was altogether too heavy for table ware.



MARY OVERBECK.

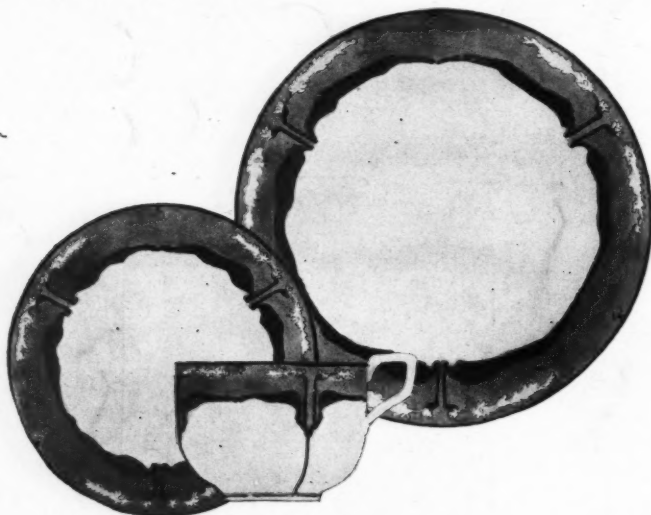
The designs submitted by Miss Mary Overbeck were very

interesting and show strength but were too heavy on cup and saucer and plate, the lower line of band is weak. The motif of Dogwood berries is well conventionalized.



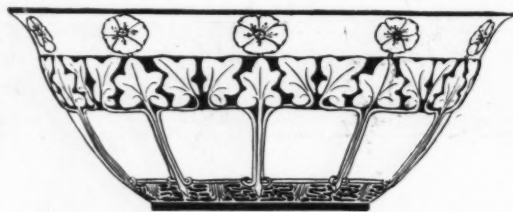
ALICE WITT SLOAN.

The designs by Mrs. Sloan are beautifully executed and well adapted, not quite simple enough. Her work however is unique and promises well.



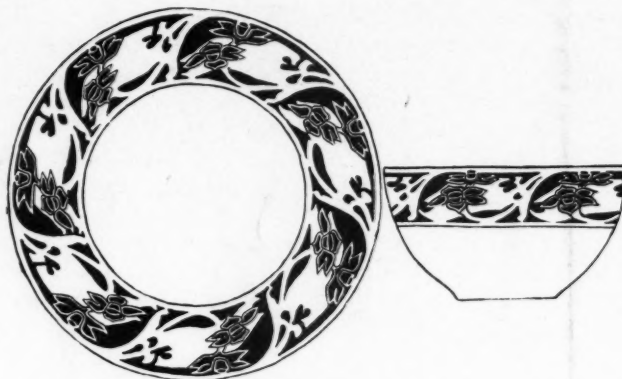
MARGARET OVERBECK.

The set by Miss Margaret Overbeck while dainty and graceful and well adapted to the forms carries this very trait of daintiness to weakness, the small alternate form on edge is finicky and the color effect which has been strengthened in the reproduction was too weak, having nowhere a note of strength as in her prize design of last year.



BEATRICE BROOKS.

The set by Miss Brooks while fitting well the form, is over elaborate and on plate and saucer has a wheel effect which is not as agreeable as a plain space.



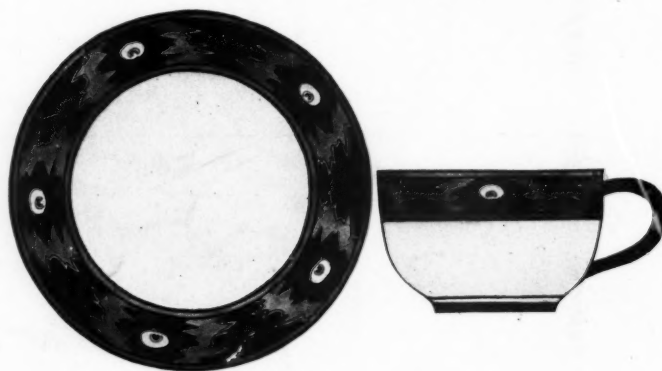
AUSTIN ROSSER

Miss Rosser's work is extremely original and well executed, is not restful, there is too much motion and over-elaboration to excentricity—it promises extremely well, however.



YVETTA STOCK.

The Morning glory design by Yvetta Stock, while well executed and good in forms of dishes, the pitcher rather suggesting execution in metal, is rather straggling in effect



HARRIETTE HURD.

Miss Hurd's set is extremely good, the conventionalization of the Dandelion flower shows a truly assimilated Indian influence, the color effect is fine, the proportions of bands however were not so fine on three of the forms and the decoration of the tall form not well thought out.

BOSTON EXHIBIT

THE Mineral Art League of Boston held its annual exhibition at the Westminster during the week of October 19. On the opening night a private view or informal reception was given to the patronesses and friends of the League. We quote from the Transcript of October 21: "This is the best exhibition ever held by the League. Since it first began to hold annual exhibitions the improvement in taste and skill has been very marked. The china decorator of ten years ago commonly selected a piece of china distinguished for its oddity of form which was often so rococo as not to be worth decorating at all; offering little or no plain surface for a design. This vagary of taste has been outgrown and it is pleasant to note that the shapes now in vogue for such purposes are not only far more simple and sensible but are often extremely elegant and refined in contour. Conventional patterns for decoration have also taken the place, to a great extent, of realistic or naturalistic motives, and the gain in this respect has been very gratifying. The artists, evidently, have paid more attention to the study of Chinese and Japanese ceramic art and less to the English and French examples and this has resulted in a very distinct degree

of progress. The designs are better adapted to the form of the objects and are more in the spirit of pure ornament. The plants, flowers, birds, fishes, etc., used as motives are now employed in a conventional manner, and not in a still life pictorial way. The artistic advantage of this is obvious. The entire collection has a professional aspect, where formerly it had an amateurish look. There is a corresponding refinement and restraint in the use of color; the scheme of color has more simplicity and consistency, the tints and laid in flat tones, without light and shade, depending rather for their effect upon the linear pattern and the harmonious contrast of two or three well related tones."

BALTIMORE CRAFTS

THE Arts and Crafts Society of Baltimore has re-opened its workshop at 323 North Charles street; hours 10 a. m. to 5 p. m. The classes in Historic Ornament and Design for art students, designers, craftsmen and teachers will be resumed. Apprentices, to learn the crafts, will be chosen from those who are taking the course in design arranged by the Society.



POND LILY DESIGN FOR CUP AND SAUCER—MARIE CRILLEY

Background of cup and saucer, Night Green and Deep Blue Green. Leave flower white; tint stamens Yellow; leaves to be of Apple green, Mixing Yellow and Brown Green

No. 6, to this add a little Flux. The black portion should be of gold.

Outline design with black.

GRAND FEU CERAMICS

VII.—Glazing

Taxile Doat



THE glaze is a vitrifiable covering which is deposited on a ceramic piece to give it the glossy appearance, which decorates it so harmoniously and is a joy to the eye as well as a pleasure to the touch. It must essentially harmonize with the material which it covers and be vitrified at the same temperature. If it covers a common clay like the faience clays, which vitrify at a comparatively low point, its function is mainly that of protection. Such a piece keeps its porosity, remains sensitive to the action of water, consequently also of frost, and is destructible. It is only when covered in every part with the vitreous glaze and kept in a place where it will be protected from atmospheric variations that it will reach a certain age.

If, on the contrary, the clay is vitrified at such temperatures that after firing, it will be proof against the action of water and frost, the glaze has its logical function. It is an ornament. In that case it may indifferently cover part or the whole of the piece without any risk for the latter, which is eternal. This is so with grès and porcelain, and for this reason they are the ceramic materials par excellence.

Take a faience and examine it. It is glazed all over, for the least point which would be uncovered would be the open door for the destructive humidity. Consider porcelains and grès in their splendid variety, whether Oriental or Occidental, the glaze is used according to the fancy of the artist and the bottom is always uncovered, because the impermeability of the body has given it the right to longevity. All the secret of the superiority of these two products is there.

Though faïences can be covered with lead and tin glazes, grès and porcelain require a feldspathic and calcareous covering. But whatever its nature, the ordinary glaze, improperly called white, must be colorless, brilliant, translucent and limpid. It must spread uniformly over the parts which it covers without producing blisters or crackles. Its fusibility and its dilatation must agree with the firing temperature of the body. Too much and too little fusibility are the sources of a number of accidents injurious to the piece, not very marked perhaps when it is without decoration, but most unfortunate if the piece is richly ornamented. Crazing is the most common of these accidents with the French porcelain which is very rich in alumina. It is caused by a greater shrinkage of the glaze than of the body, or vice versa of the body than of the glaze. Crackles occur during the cooling off and are announced during the opening of the kiln by a sharp and metallic cracking noise. It is then of the greatest importance that there be harmony between the body and the glaze, and they are hardened or softened, according to cases, by reducing or increasing the fusible element: potash, soda and lime for the glaze and for the body, the plastic element, clay.

There is no rule, no scientific basis on which to establish this relation, this same coefficient of expansion of both matters. The only guides are experience and trials. The action of the fire itself may be the cause of crackles. I use three glazes with a basis of copper, this very sensitive metal, which crease outrageously in a reducing fire and acquire all their limpidity and richness in an oxidising atmosphere. And it will be the reverse with others.

These accidents and their known causes have induced the

Oriental to produce the intended creasing, called "truité," with its close net of crackles which so happily decorates some of their products.

Beginners will do well to do as I did, to adopt the glaze which is sold with the body they buy, and which fits it. Both are determined by series of experiments which it is the duty of merchants of clays to make. They have all interest to constantly control their product which may vary according to the purity of the quarry veins. By buying a prepared glaze artist potters will avoid much unnecessary trouble.

Having adopted for my own production the hard silicious Sèvres porcelain called P N (porcelaine nouvelle), and wishing to have a glaze which would fit both porcelain and grès, I use the glaze of soft type, called calcareous, which has long been studied at Sèvres for this purpose. Its composition is:

Fontainebleau sand	43
Bougival chalk (craie)	33
P N biscuit	24

It is the glaze which is furnished by Mr. Frugier, but the sand can be bought from the factory of Creil and Montereau, the chalk from Loulenc Freres, 92 rue Vieille du Temple, Paris, and the biscuit can be obtained by grinding and porphyrising unglazed fragments of P N body. This source of supply makes it unnecessary to speak of the washing, grinding, screening and the general preparation of this glaze, which requires a special outfit.

There are five different ways to put the glaze on grès and porcelains: Immersion, insufflation, imbibition with sponge, painting with brush, and blending mixed with fat oil.

1—If the piece is in the condition of *biscuit*, that is, fired but unglazed, like a Wedgwood, the powdered glaze can be fixed on its smooth surface, hard like flint, only by using a fat and sticky medium. This medium is the fat oil of turpentine, which is mixed with the glaze on a rough glass with a palette knife. The mixture is blended with a brush on the vase in successive coats, each being duly dried out on a stove or near a fire.

If the piece has been fired and glazed but it is found necessary to fire it again, either for additional decoration or to remove the flaws of the first firing, the reglazing should be done as before, but of course with thinner coats according to the amount of glaze which is already on.

2—If the piece is baked, that is, if it has already such solidity and porosity as have been given to it by a beginning of firing, it can be glazed by any of the processes mentioned before, *except the fat oil*.

Glazing by immersion is done by dipping the baked piece in a bath, which is constantly stirred in every way, so that the glaze will be held in suspension in the water and that the heavy parts will not precipitate to the bottom, as they naturally tend to do. To make easier this suspension in water of all the matters which constitute the glaze, some kitchen salt, or better, vinegar, should be thrown in the bath, in the proportion of one measure of vinegar for 8 to 10 measures of glaze. Vinegar has over salt the advantage of provoking a fermentation of the glaze which makes it easier to use.

The dipped piece being porous, absorbs the water and the glaze is deposited on its surface. The quick or slow passage through the bath will determine at will the thickness of the glaze. If the piece is thoroughly baked, four seconds are sufficient for a good dipping. All the uneven or missed spots due to the touch of the fingers or to the running of glaze should be very carefully retouched with a sharp blade and a brush. If salt is used, it is important to avoid mineral salt which contains iron.

The action of both salt and vinegar is to hold in suspension

the constituent matters of the glaze while the immersion lasts, and to avoid the deposit at the bottom of the tubs of the heaviest parts, which form a very hard crust. Zinc tubs are corroded after a few years by the action of this settling. The best tubs are of copper or grès.

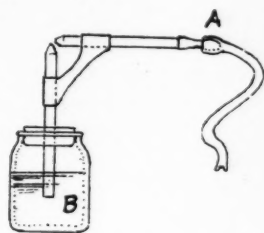


fig. 27

3—If the piece is raw, the immersion which would dilute it, is impossible, or at least would be of a very difficult manipulation. In this case, one has recourse to the atomizer, the sponge or the brush.

The atomizer is an instrument (Fig. 27) which under air pressure sprays on the vases the liquid glaze contained in a glass. As I have no motive power for the air pressure, I use blacksmith's double action bellows worked by hand (Fig. 28). One branch of the atomizer is fixed to the rubber tube of the bellows, the other plunges in the glass jar B containing the glaze. The vase is placed on a revolving table, which is set in motion with the left hand, while with the right which holds the glass the spray of liquid is scattered over the vase.

An assistant should work the bellows. To save this trouble, I keep the table T which supports the vase (Fig. 29) revolving by means of the clock work of an old roasting-jack which is among my heirlooms. The top of the little table has a groove for the passage of a rope. I can thus work the bellows with the left hand and graduate at will the strength of the spray.

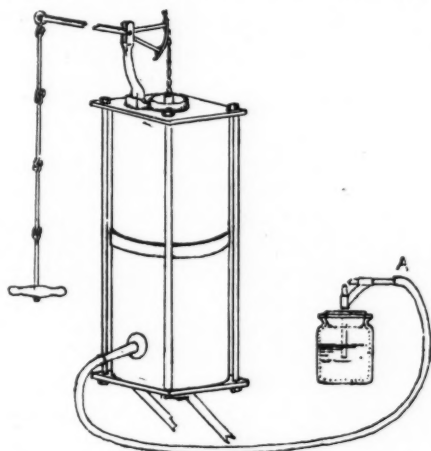


fig 28

Chinese potters spray their pieces with a long bamboo tube which is filled with glaze. One of the openings is covered with a fine gauze. They blow vigorously through the other end, thus spraying the porphyrised glaze.

Insufflation has over immersion the advantage of avoiding the necessity of baking the piece and also that of making a much more uniform glazing with the many pulverized coatings. But the process is slower.

4—Imbibition consists in mixing the glaze with a mucilage of gum arabic and water. The mixture is applied in successive

coatings with a very fine sponge, with close pores. This process makes it possible to shade the glazing, to obtain the cloudy effects so characteristic of old Korean potteries, and to avoid, when such effect is desired, the coldness of a too regular glazing.

5—I have kept for the last the glazing with a brush, which sums up all the other processes and, although slower, may in almost all cases be advantageously substituted for them, whether the pieces are raw, baked, biscuit fired, or glazed.

The sable brush must be flat, short, of different widths for the different size surfaces to cover, with a round handle 10 to 12 inches long (Fig. 30). Its ring must be of brass, with copper nails. The medium is a mucilage of the precious gum tragacanth. A handful of gum is enough to glaze fifty large vases. A few chips of gum are infused in warm water and left to dissolve two days, when the mucilage is screened to insure its perfect dilution, and used according to the thickness of the coating of glaze.

If the vase is biscuit fired, a very, very thin first coat is put on and dried in the open air or in the sun. The second coat may be thicker with less gum, the third thicker yet, and

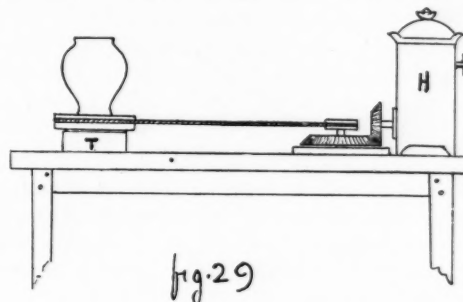


fig. 29

the fourth must complete the glazing. It is most important that each coat should be put on only when the previous one is thoroughly dry, and all rapid drying by fire should be avoided, as it invariably causes cracks and blisters.

When the piece is raw or only baked, three coatings are sufficient, the first thin, the second thick, and the third thin again, just enough to even up the work.

This brush process is slower, but it makes it possible to reserve certain parts of a piece which is to have two or three different glazes, mat, glassy or metallic, as is the case in most of my ceramics, and is economical from the fact that not a particle of glaze is lost as happens with the atomizer. As glazes do not always come out successfully and are expensive, this is a point which is of no small importance to beginners.

There is another glazing process called *salt glazing*. It is suitable only to grès and can be used only if all the pieces in the kiln are grès. Toward the end of the firing, marine salt is thrown in the fire hole. For each 40 cubic inches of capacity of the kiln, and according to the desired effect, from 200 to 800 grammes altogether should be thrown in three equal parts, every fifteen minutes, in the fire hole. Of course salt glazed pieces must be placed free in the kiln, not enclosed in saggars.

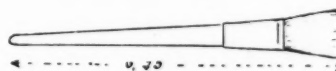


fig. 30

As a conclusion to this article, I advise the artist potter to adopt as I did, the glaze P N of Mr. Frugier, which fits the body P N of the same merchant. He will also choose for glazing, as I did, the brush and gum tragacanth. It will be well for him to bake all his pieces, so as to make them less

brittle, to make easier the handling and glazing, especially the inside glazing. To glaze the inside of a piece, the glaze should be poured rapidly into it with a funnel, and it should also be quickly poured out four or five seconds later.

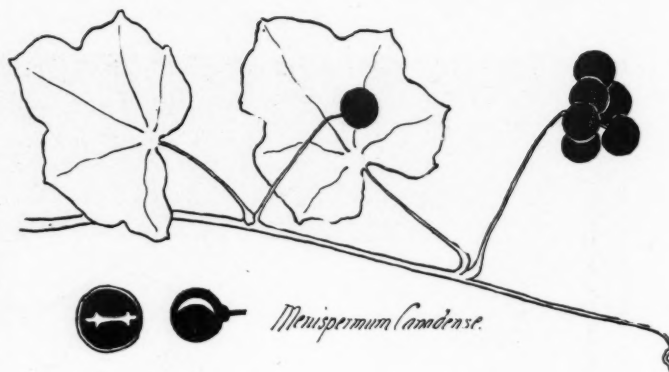
Figure work requires double care, and while three coats of glaze are sufficient over the other parts of a piece, over figures six very thin coatings should be given.

Pieces to be refired will be glazed with the fat oil of turpentine, after the spot to be retouched has been carefully cleaned.

In the manipulation of matters which are used with water, rust, dirt, and all fat substances over which the water runs, should be carefully avoided.

Before glazing, the artist should brush the pieces, or better, clean them, either with hand bellows, or with the strong wind from the atomizer, if necessary with sand paper.

By arranging all his pieces together and getting them ready to all pass through the same operation at the same time, he will gain time, which is money, say the English.



MOON SEED

Edith Alma Ross

Berries Blue Black, leaves soft thick Green, whitish below.

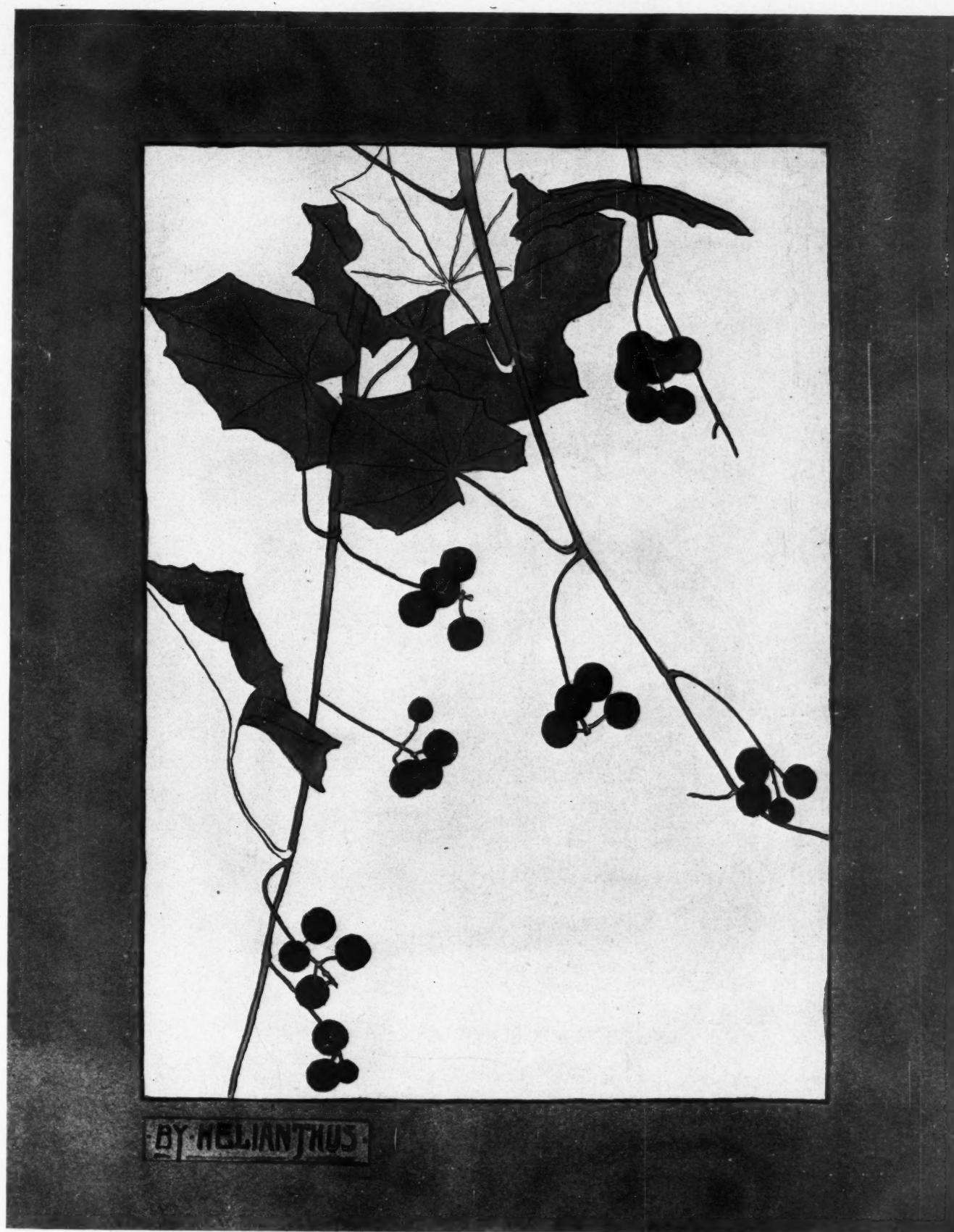


LILY DESIGN FOR PLATE—ANNA B. LEONARD

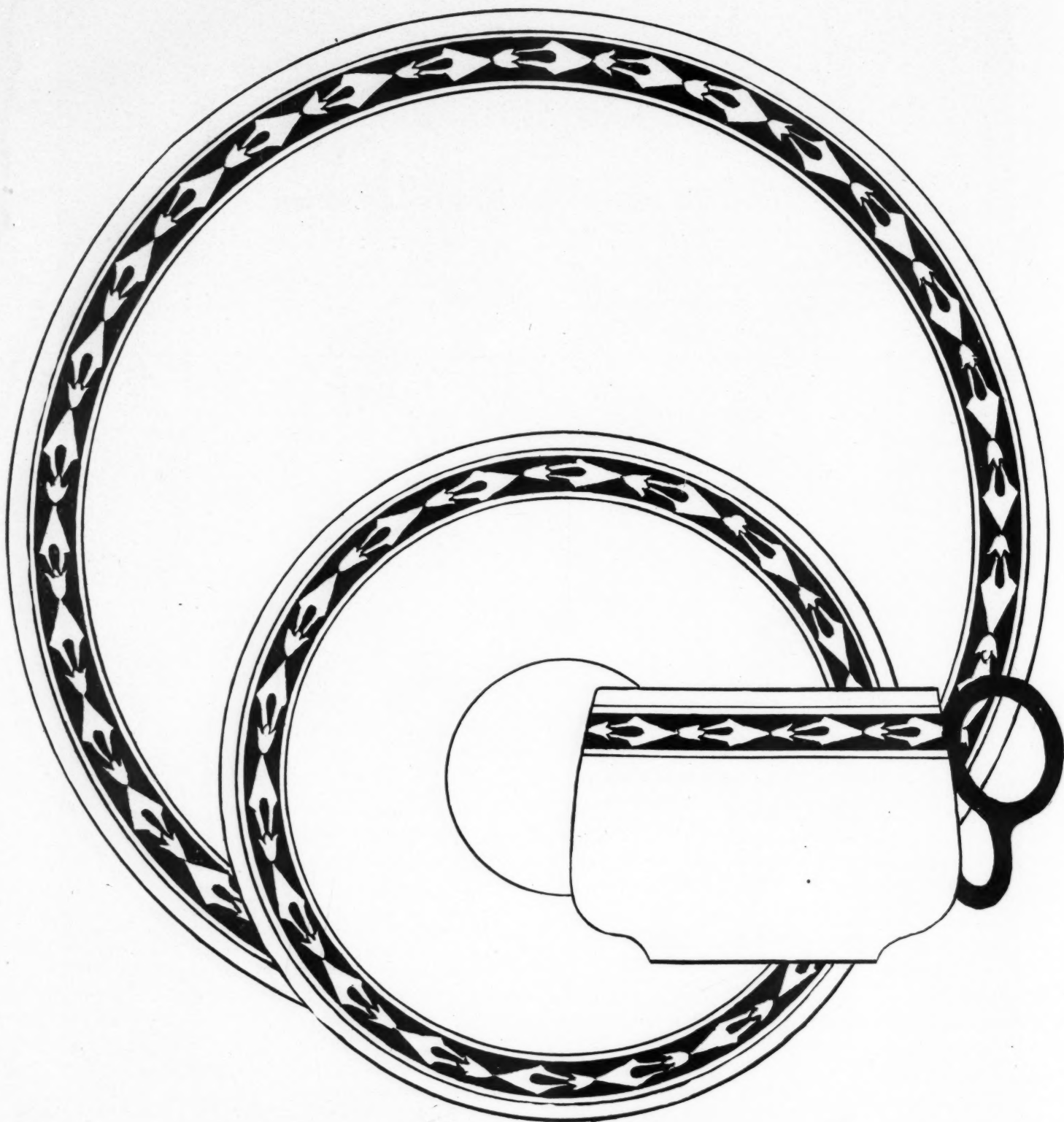
THE entire design may be outlined in raised gold (or black) and filled with solid gold. The background would look well in opal lustre. The same design may be carried in three or five flat tones, the full blown flower and buds in one tone, the stems and leaves in another, the spaces about the full flower in one tone and the spaces about the buds in another—such as dull red, grey green, light and dark, and a powdering of gold dots in the spaces about the large flower with dull red band on edge,—the whole design being outlined in flat gold. There will be twelve divisions, the large flower placed in the center of every alternate division and the two buds in the other. Another color scheme may be blue and green, the flowers being

dark blue, the stems and leaves, light and dark green and a turquoise blue tone in the spaces about the large flowers, outline in flat gold. Dark fine band on the edge with an inner line of gold. The lines of the design being simple, it will look well on pottery, either the outline raised or incised, or merely a flat tone of blue under the glaze, or as an enamel of glaze. The stamens when colored will make pleasing spots and they may be raised or flat.

In combining several flat tones, have nothing vivid. Any color will go with another if it is grey enough—this effect can be obtained by adding a little black to any color that is too vivid, this is essential if the flowing enamels are used.



MOON SEED—FIRST PRIZE CONVENTIONAL STUDY—EDITH ALMA ROSS



PLATE, CUP AND SAUCER DESIGN—CHARLES BABCOCK

Design to be carried out in ivory and yellow brown lustre on a black lustre ground with gold outlines. From edge to first circle, yellow brown, two narrow bands either side of design, ivory, diamond shaped flower, yellow brown with ivory calyx.



LEMON DESIGN FOR PUNCH BOWL—ELLA L. ADAMS

FIRST Firing.—Leaves and lemons outlined in Outlining Black. Band above lemons in Red Gold Bronze. Band on inside of Gold Grey with blossoms wiped out. Second firing.—Lemons in Yellow and Orange Lustre. Leaves in light and dark

Green Lustre. Inside of bowl tinted warm Grey with the most prominent blossoms wiped out. Third firing.—Background for lemons of warm Grey, Violet of Iron and Russian Green. Blossoms shaded faintly with centers in Pale Yellows and Greens.



CLUB NOTES

The Kansas City Ceramic Club held its Eighth Annual exhibit November 2 to 7, in the Athenaeum parlors. The individual work done by members of the club shows a great improvement each year. The exhibit of the National League of Mineral Painters was shown at the same time, the public took a great interest in this and in a Loan exhibit which included many pieces of rare old china as well as fine new china. Many fine specimens of pottery in the biscuit of native clay were shown by the Art Pottery Club.

MRS. W. G. WHITCOMB, Sec'y.

The program of the Bridgeport Art League for the coming year contains many names of note and shows a progressive spirit above the average. The lectures are to be as follows:

Sept. 21. Frederick Diehman, N. A., subject "Influence of Art and Art Study."

Oct. 19. Mrs. Worth Osgood, subject "Certain Ceramic Problems Solved."

Nov. 16. C. D. Weldon, A. W. C. S., subject "Japanese Art."

Dec. 21. Mrs. Adelaide Alsop-Robineau, subject "Keramic Design."

Jan. 18. Walter Shirlaw, N. A., subject "Composition of a Picture."

Feb. 15. Charles Rollinson Lamb, Sec. Nat. Arts Club, subject "Stained Glass Painting—Municipal Art."

March 21. Marshal Fry, subject "Study of Design for the Keramist."

April 18. Mrs. E. M. Scott, Pres. Woman's Art Club, N. Y., subject "Water Color Painting and Home Decoration."

The schedule is artistically gotten up with a blue and grey cover and printed in blue.



STUDIO NOTES

Artists and amateurs of Detroit, Mich., have been pleased to welcome to their midst Mr. Paul Dorrington, who is a native of Dresden, Germany, and has been associated with the Royal Saxon Porcelain Mfg. at Meissen, Germany. Mr. Dorrington devotes himself to figure and portrait work, but is much interested in the conventional work done in America.

Mrs. Sherratt, with the assistance of her nephew, Mr. Thomas Banes, will continue to conduct the Sherratt China Art Store in Washington.

The death of Mr. Sherratt was an irreparable loss to the firm, but the art work of Mrs. Sherratt is of the same order as that of her deceased husband, whom she was accustomed to assist, and the work of Mr. Banes is of equal merit.



Miss Lambertson of Brooklyn, one of the young and earnest workers in ceramics, has opened a studio at the "Oxford," 707 Fulton Street, Brooklyn.

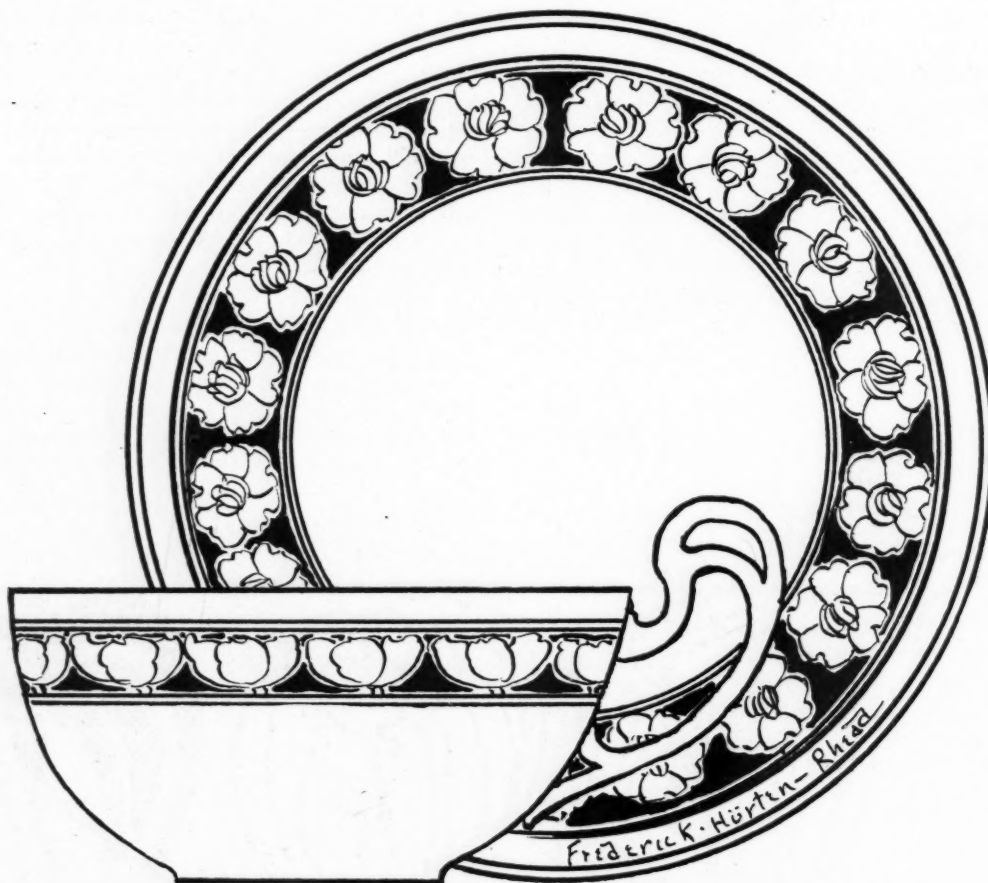


JAPANESE BOWL—MABEL C. DIBBLE

A simple Japanese motif adapted to bowl, or cup and saucer. Divide bowl into five or more sections; outline bands, scrolls and flowers in Blue, using Dark Blue with little Deep Purple and Brunswick Black—also make the fine lines in flower petals and the deeper background all in Blue, making the latter lines finer than the outlines of flowers, etc. After firing fill in the bands with the blue mixture adding one-eighth

Aufsetzweis and floating the color on; fill in the scrolls with a soft Grey Green enamel, using Apple Green, Yellow for mixing, considerable Brown Green No. 6 and Brunswick Black, with one-fourth Aufsetzweis. Touch up any faint lines in flowers and fire again.

This design is exceedingly dainty for bread and milk bowl and plate, or small cup and saucer.



DESIGN FOR CUP AND SAUCER—FREDERICK H. RHEAD

Flowers, Lemon Yellow; center, Egg Yellow; background behind flowers, Pale Heliotrope, Sage Green and Gold; lines and handle, Gold.

PRINCIPLES OF DESIGN

(Sixth Lesson)

Hugo Froehlich



UR surroundings are such potent, although often unconscious influences in the development of taste, that we frequently overlook their merits or demerits. The quarrel that is waged between poorly designed furniture, naturalistic effects in rugs, explosions in wall paper, heavy colored wood trimmings and pictures out of harmony with all else, marks us as victims. Although we may be unconscious of it, our nerves are constantly being harassed.

This seems contradictory, but it is nevertheless true. How often are we conscious of the noise of the street? People living near a railroad are not cognizant of passing trains. So in sleep we who live in large cities may not actually hear the roar of the street, but the roar is there and is continually wearing on our nerves. We usually plan to spend our vacation in some quiet country spot, away from the nerve destroying noise.

Why are some homes cozy and inviting, others stately and cold, still others luxurious and costly, but forbidding? Why are some like second rate museums while others on the contrary, by their quiet, simple restfulness, awaken a desire to remain? It is invariably due to the taste of the one who controls the arrangement of the home. For this reason the artist's studio is attractive. His studio like his painting is his creation. On his walls may be found prints, draperies, bric-a-brac that are like little songs of beauty, and so arranged as to form one complete melody which we call his art atmosphere. In this melody the construction of the room, the color of floors, walls, ceilings, the selection of rugs and furniture, play important parts.

The arrangement of a room is governed by design principles as much as any work of art. And wherever it is possible to create the designs or better still, the finished articles that are to be a part of the arrangement, just to that extent will the room bear the imprint of our individuality. Often simple means produce good results. Pottery, ceramics, weaving, carving, metal, stencils, etc., are some of the means of transforming the home and creating art atmosphere within the reach of every layman.

It is for this reason that, rather than placing emphasis upon ceramics, the many-sidedness of the design question has been dwelt upon.

The stencil, for instance, is one of the simplest and most effective means of getting good results in decorating the home. It has been extensively used by the Orientals and is an important branch of decoration with the designers of the present day. Walls covered with a plain paper can be made unique by its employment. Similarly, walls covered with a cheap seven cent burlap, tacked on and afterwards sponged to take out wrinkles, offers an excellent ground for stencilling. The burlap being of a low toned grey yellow, offers a quiet refined color that harmonizes well with shelves, cabinets, pictures, etc. The nature of its fibre breaks the color of the stencilling and produces an agreeable color scheme.

Metal work, in shape of sconces, plaques, hanging lanterns and bowls, agrees beautifully with this material.

Curtains, couch and pillow covers, and portieres of various materials can by means of the stencil be made into works of art bearing relationship to the rest of the furnishings, and above all bearing the *imprint of our personality*.

Likewise painting on ground glass produces an effect similar to, though not so rich as colored glass. This can be framed and fastened to the window sash without disturbing the construction of the window.

Problem I—A good working stencil can be made by planning the design on some heavy paper like manila. If for an all-over pattern, several units as in Fig. 4 may be designed. If for a border, a unit similar to Figs. 5 and 3 may be used.

If for a pillow design of four sided symmetry, but one-fourth of the pattern is necessary. All the laws of arrangement that have been studied thus far are here applicable.

The stencil has many advantages to recommend it to the designer. Once made it can be used indefinitely in multiplying the design. The effect is flatness—viz.: but two dimensions are shown and it is therefore suitable for wall spaces. The nature of its construction conventionalizes a motive. This is especially true of naturalistic forms as in Fig. 3. The fact that all parts of a stencil must hang together is an advantage, as it carries pathways of background color through the design and thus breaks up a large color spot without destroying its mass, as in the Genoese velvet, Fig. 6.

In planning a flower motive for a stencil, take as an example the common garden lily, Fig. 1. From this plan a border as in Fig. 2. Here one complete unit and part of the same unit in the next repeat is shown. To change this into a working stencil, transfer the design to heavy manila paper, and with a sharp pen-knife cut out all the dark shapes, taking care to connect all white shapes with fairly wide pathways. This gives

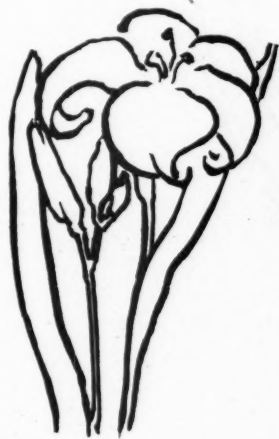


Fig I



Fig II

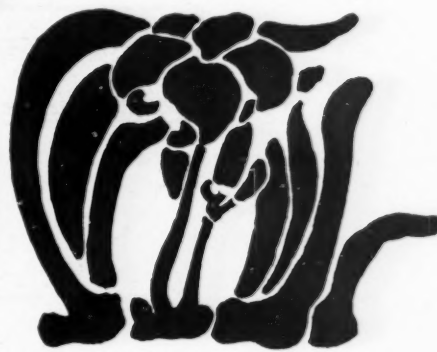


Fig III

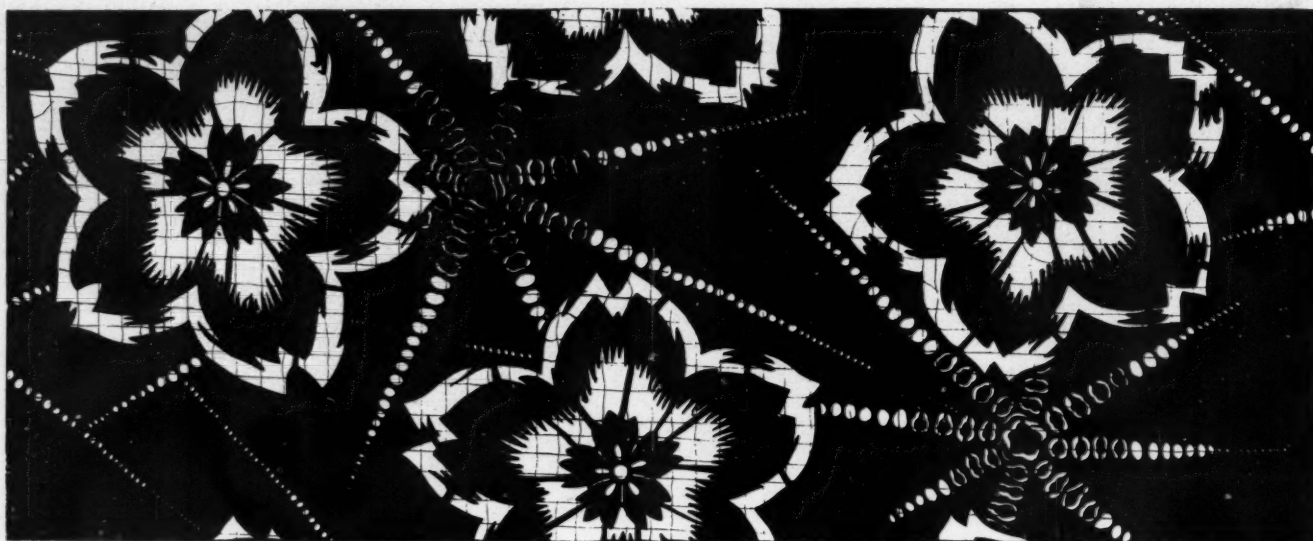
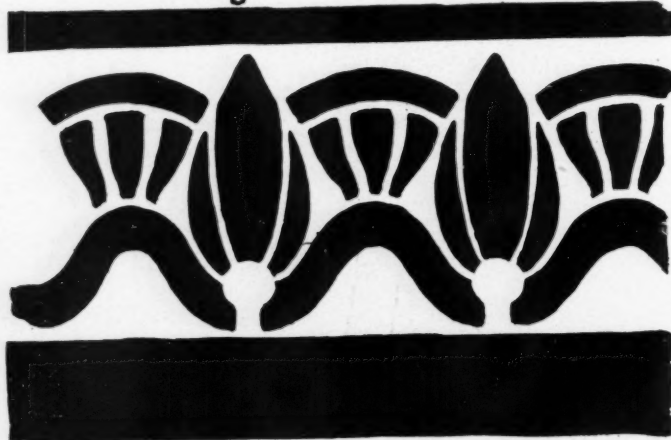


Fig. IV

strength to the stencil. Cover both sides of the paper with a coating of shellac. The common white or brown shellac dissolved in alcohol and ready for use can be purchased at any paint shop for about ten cents. This dries readily in about half an hour or less, and the stencil is ready for use. Fig. 3 shows the effect of this stencil. For brushes use a round stubby stencil, or a Brights flat bristle oil brush of about one inch in width.

From some flower, plan a unit for one of the following problems: A surface pattern, a border, a two or four sided symmetry. Cut out the shapes. Prepare the stencil. Lay it on a piece of white paper, holding it flat, and brush over the openings with black water color. Care should be taken to keep

Fig. V



the brush rather dry, for if it is too strongly charged the color will flow or blot. With a little experience a clear sharp impression can be made which will show the design in two values.

Prob. II—Use the same stencil in the two values "Dark" on "Middle," according to the value scale (see value scale page 128, October number). Lay a wash of grey, corresponding to the "Middle" value, over the entire surface of the design. When dry place the stencil on the paper and brush in the design in the "Dark" value of grey.

Prob. III—Use the same stencil and work as before, but change the values to "Low Light" on a "High Light" ground.

This offers three treatments of the same design and widens the experience as to the merits of the results. You will find

that one of the solutions will be better than the other two owing to a finer balance of greys. Balance here means unity of all parts. If any one shape in the design asserts itself, the design is out of balance. Every part must be so adjusted in contour, and value to its neighboring parts that a complete impression is given at a glance.

Fig. 4 is a Japanese stencil and shows the excellent work done by these people. To secure the delicate lines and forms with hardly a visible support, they make their stencils somewhat different from ours. They employ a firm paper, and cut the design through two thicknesses. The two sheets are then pasted together after a very fine silken open mesh has been placed between them. These silken threads are so fine that they do not interfere with the application of the color. The Chinese and Japanese use these stencils in hand printed fabrics.

Fig. 5 shows a border, stencil effect, of the Milk Weed pod.

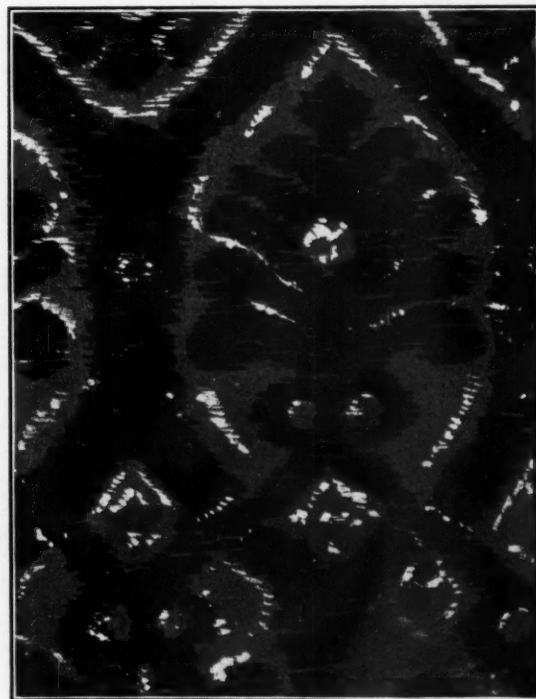


Fig. VI



DECEMBER, 1903
SUPPLEMENT TO
KERAMIC STUDIO

ELDER BLOSSOMS—MARSHAL FRY

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SYRACUSE, N. Y.

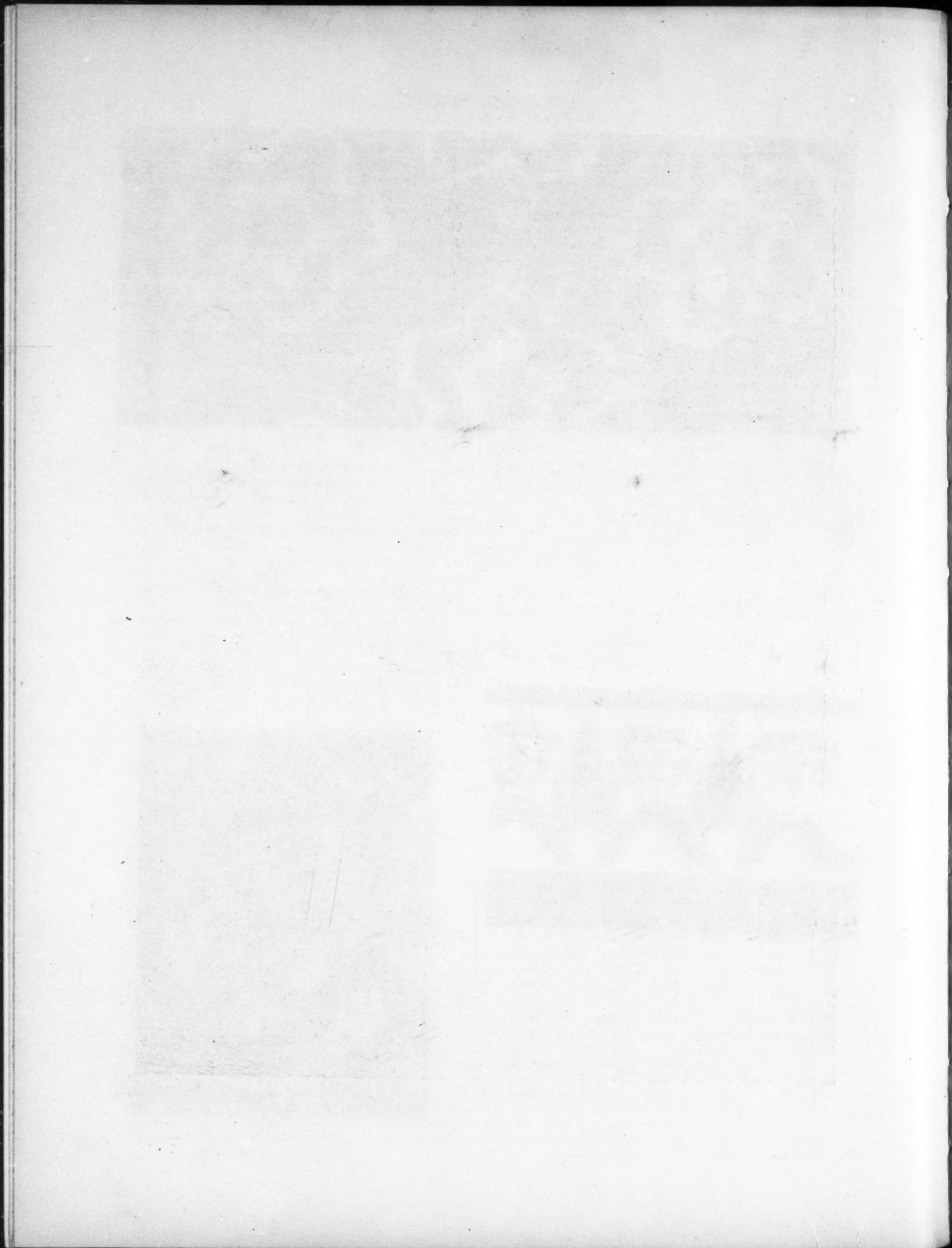


Fig. 6 is a reproduction in values of grey of a Genoese velvet of the XVI Century. Here too, we have the stencil effect, although it is a woven fabric. The carrying of the back ground through the pattern (as in a stencil) relieves tightness and offers an opportunity of greater color charm. This method of working is very characteristic of the Sixteenth Century.

Prob. IV—Make two tracings of the textile seen in Fig. 6 on Japanese or white paper. Paint in the first of these tracings in "Light," "Low Light" and "Middle" greys of the value scale. Paint in the second tracing in "Middle," "Dark" and "Low Dark" of the scale value.

Prob. V—As ceramic workers often deal with flower motives, it may be well to make Prob. V a review. Arrange in a rectangle ten inches on one side (the length of other side to be determined by the worker) some flower form similar to the fan design on page 127, October number. Use any three values of grey of the value scale. Look for the related direction of the long lines. Make the movement of every line, if continued, drop into the movement of some neighboring line. This is to bring about a rhythmic relation similar to that of phrasing in music. One group of related sounds grows out of the previous group and in its turn suggests the group following, thereby producing a rhythmic movement. The eye is strongly affected by this in art, just as the ear is similarly influenced in music.

Avoid many little shapes in a composition. If the flower is of the small variety, increase its size to get the right balance of areas. Try for the vigorous and the unusual in your work.



ELDER BLOSSOM STUDY—(Supplement)

Marshal Fry

FIRST Fire.—The first painting is done chiefly with green and violet. There should be plenty of violet used in the first painting, as it makes a foundation which qualifies the colors which are washed over it afterward and helps to harmonize them. Wash in the dark in the background and into this paint the forms very vigorously and crisply, leaving plenty of light in the flowers and light part of background as the tendency in subsequent paintings is to darken everything and lose the transparency. Use Violet No. 2, Albert Yellow, Fry's New Green, Shading Green or Brown Green. Leave the flowers very light and flat, reserving the detail for the next painting. When work is dry, dust with Fry's Gray Green, Violet No. 2 and Ivory Glaze (the latter used in the palest part of background, and over the flowers.)

Second fire.—Define flowers with mixture of Moss Green and Albert Yellow, and any accent on foliage may now be added.

The third painting consists of a thin wash of Sea Green to envelop the entire study in a tone of cool green. The wash over the flowers should be very pale indeed and also over the light part of background, but may be thicker over the dark green. When dry dust flowers and light part with Ivory Glaze and the darker part with Copenhagen Blue.

TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

Before dampening the paper, sketch the design in pencil or charcoal, not necessarily every detail but the composition and massing, so firmly that when the paper is moistened, and afterwards a ground color is passed all over it, it will still show in places. The colors to use for the grounding are Indigo, Anbucy's Blue, Aligarin Crimson and a very little raw Sienna, darkening it where necessary, with a sponge remove the color

where the white flowers are to be, and as this begins to dry draw delicately the suggestions of the small flowers. The values must be carefully sought out, as there is little beside this to give the delicate rendering of leaves and stems, so much of the charm depends upon the quality of the color. It should be sponged down after it has quite dried, with a very soft sponge, and then worked into again, accenting the markings of the stems and giving little finishing touches to the leaves. If the sponge is not soft, the color will appear streaky, and if it is sponged before thoroughly dry, it will be spotty and uneven. The best way is to dry it thoroughly over a fire. Sometimes it is a good plan to take a large dry brush and drag the color together to get that much sought for finish called quality. Use Whatman's Not pressed paper 140lb.



TREATMENT OF HAREBELL DESIGN

Miss Emily Hesselmeier

THIS design is to be carried on in three tones of Copenhagen Blue, darkest parts not too dark. Or, blossoms and leaves bluish green, (Apple Green with a little Copenhagen Blue); background, or darkest part of design, Copenhagen Blue, balance of china a Pale Grey Blue tint. Outlines in gold.



HAREBELL DESIGN

FIRST PRIZE COMPETITION

EMILY HESSELMAYER

Treatment Page 181



HAREBELL DESIGN—FIRST PRIZE COMPETITION—EMILY HESSELMAYER

Treatment page 181.



NATIONAL LEAGUE OF MINERAL PAINTERS

THE circulars concerning the St. Louis Exposition have been sent out to all the clubs, and it is hoped that work is being planned accordingly.

It was suggested by Mr. McGibbons, the Eastern Representative, that we should make application for increased space, as the League, standing for so many clubs throughout the country, should have an opportunity to be adequately represented.

This application has been made and we hope the space will be filled with the best work yet shown by the League. It must be remembered that this applies to the study course, the work being laid out on definite lines.

The coming meeting of the Advisory Board will be for the purpose of appointing committees for St. Louis, and making all the arrangements possible at present. We shall also discuss the feasibility of having the annual election in May, in New York, instead of St. Louis.

The League Exhibition is still on its travels and will be in San Francisco in December. It would be a great satisfaction if the different clubs would instruct their secretaries to send an account to the League of their impressions of the exhibition, their manner of installing it, and any other points which may give us information or be of interest.

IDA A. JOHNSON, President N. L. M. P.

STUDY OF HOPS

Mrs. Brame Van Kirk

THE hops with foliage are generally of a monotonous tone of vivid green. Changes in the season give the varied tones which increase usefulness for artistic decoration.

The hops may be seen as a cool pea green shading to darker greens (cool greens). Then they may be found in all the tones of brown when the hop begins to dry.

For green hops use Black Green or Dark Green strengthened with Black; for depth and for modeling, Dresden Yellow Green or any cool light green for light tones. For brown or drying hops use Yellow Brown to which is added either Brown Green or some of the Browns, as the case may be.

When the hops begin to dry the leaves of the vine also change, deepening to a black green, showing also brown in the decaying edges. Use the same greens as for hops, using tender fresh greens where the fresh leaves are desired.

EXHIBITION NOTE

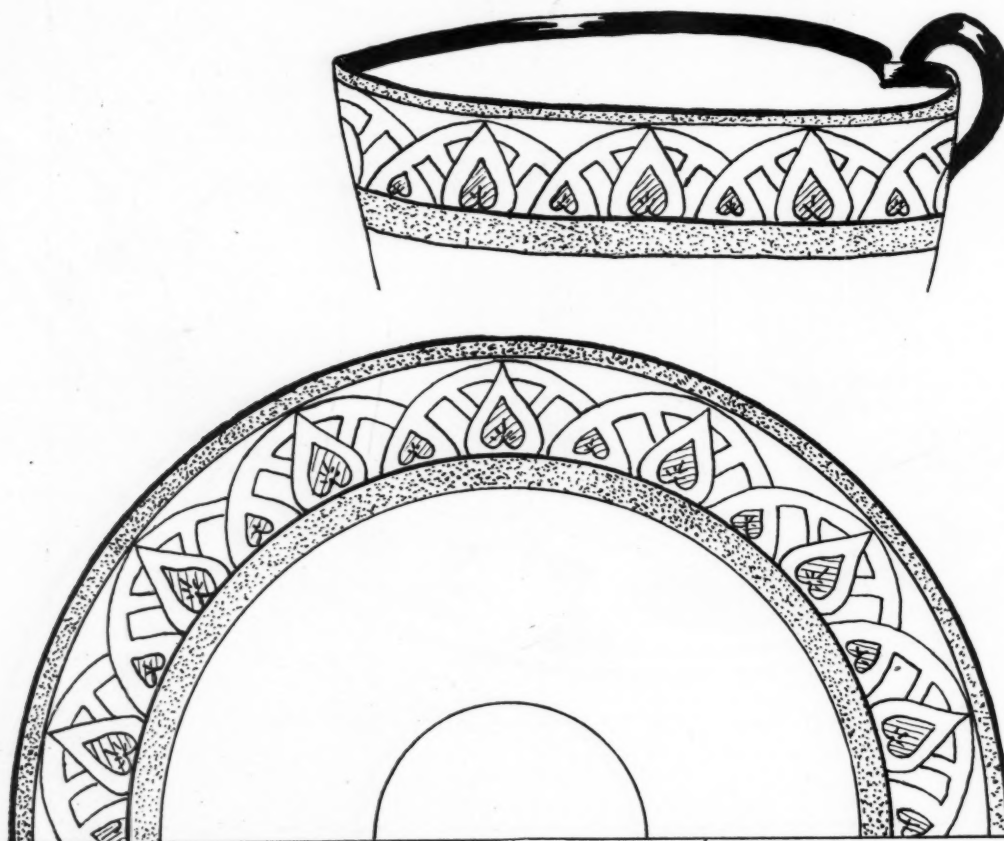
The 1903 Exhibition of the N. Y. S. K. A. will open at Hotel Majestic at 10 A. M. on Tuesday, December 1st, and continue until 10 P. M. Thursday, December 3d. Private view on Tuesday evening.

SHOP NOTES

We acknowledge the receipt of the following Catalogues: Designs for Pyrographic Decorations, F. Weber & Co., Philadelphia, Pa.

1903-04 Supplement to catalogue, Burley & Co., Chicago.

1903-04 Supplement to catalogue, Mrs. C. C. Filkins, Buffalo, N. Y.



CUP AND SAUCER

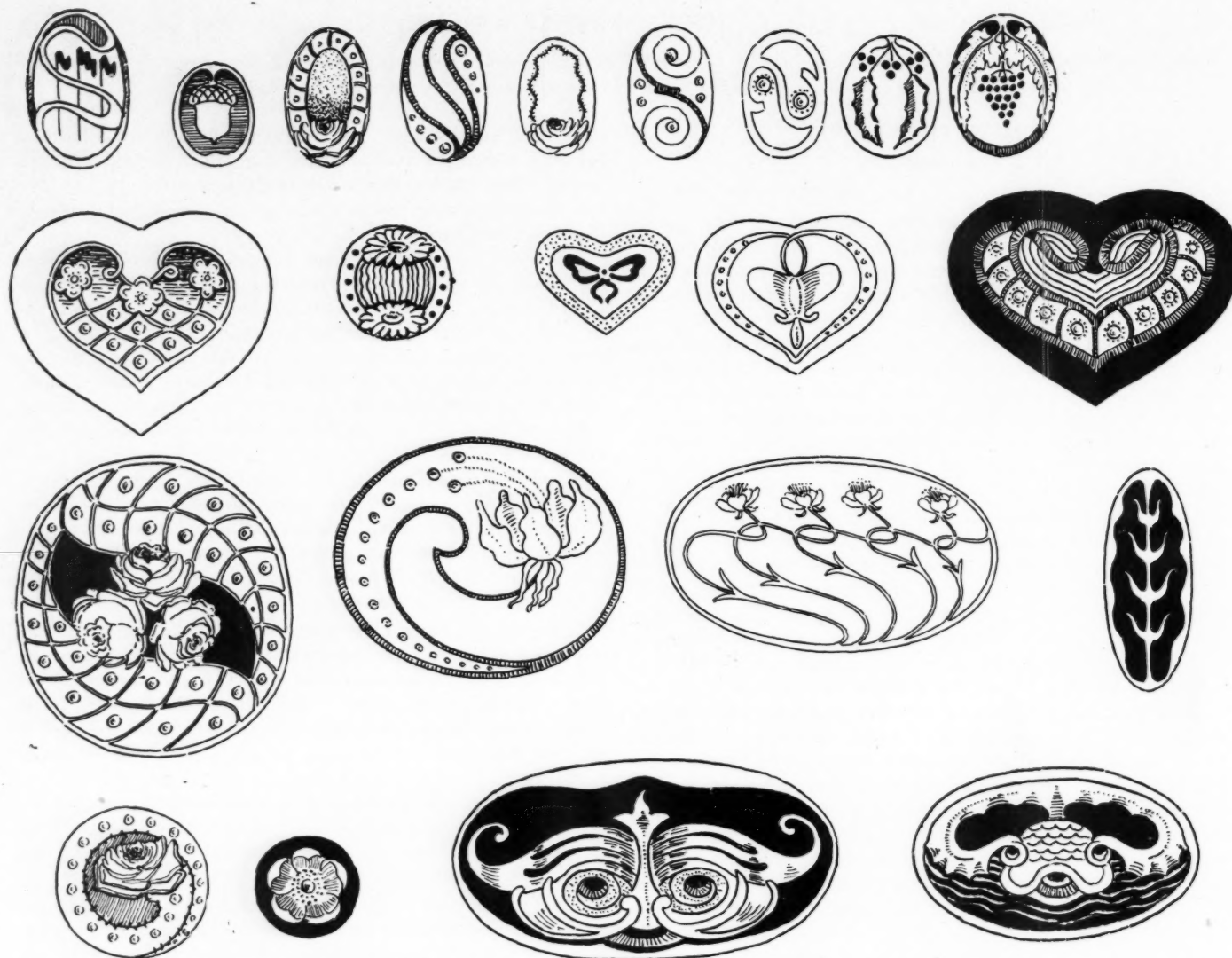
Sue Ennis

TINT cup in Ivory Yellow shading into Yellow Brown. Dotted border is of Deep Blue Green fluxed. Hearts are of soft carmine No. 2. Circular ornament in Sepia and Yellow Brown mixed to soft brown. Background to border is Pompadour and Ivory Yellow mixed to flesh color. Outlined in Gold. Gold handle and edge.

Sue Ennis.



PRIZE STUDY OF HOPS—MRS. BRAME VAN KIRK



DESIGNS FOR HATPINS, BELT BROOCHES, STUDS, BUTTONS, ETC.—EDITH ALMA ROSS

[Numbers refer to designs reading from left to right—Top row, 1 to 9 inclusive; second row, 10 to 14; third row, 15 to 18; fourth row, 19 to 22.]

- 1—Light green background, scrolls gold, flags white.
- 2—Acorn and edge are gold, the lines on acorn and background are black.
- 3—Border band light blue, center background dark blue shading to white, rose rich crimson, lines and dots on border band are raised gold.
- 4—Scrolls are gold, dots blue enamel.
- 5—Background cream color, rose and vine, shades of brown.
- 6—The entire background is gold, scroll is black, two dots in each side green enamel.
- 7—Scroll gold, outlined with black, blue enamel dots set in gold paste dot.
- 8—Leaves two shades of green, berries are red.
- 9—Leaves gold outlined with black, berries red, background light green below dark green above.
- 10—Background dark blue shading to light blue, all scrolls, dots, forget-me-nots, etc., are gold raised paste.
- 11—The band on edge is deep Rose du Barry, the inside background pink. The daisies are white enamel with gold center, all other lines, dots and edge are gold.
- 12—Gold border outlined and dotted with black and black bow knot.

- 13—The scroll and bleeding heart are pink with white enamel dots, outlined and shaded with gold lines.
- 14—Dark blue background, around edge, white inside with gold lines, scrolls and raised dots to enclose blue enamel jewels.
- 15—Behind the roses is very dark green, outside the roses are pale yellow, pinks, blues, etc., softly blended. Roses are pink, lattice and edge are gold, dots blue enamel.
- 16—The flower is brilliant scarlet, outlined with black with stems and edge also black, the background is gold, the dots white enamel with a touch of black under each.
- 17—Background pale blue, flowers, edge, all stems, etc., gold outlined with darker blue.
- 18—Black lustre ground, gold decoration and edge.
- 19—Dark center is dark brown, rose is shades of yellow, stem deep ruby brown, dots and edge gold.
- 20—Black background, white flower shaded with gray and gold dots and center.
- 21—Black background with dolphin in gold shaded with black, eyes are black and red.
- 22—Dark green or blue background with another gold enamel monster, wave lines are gold and markings on monster black.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, 6 Brevoort Place, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

SIMPLE FURNITURE

IV—FINISHING

Elisabeth Saugstad

THIS is an exciting, interesting and anxious time, for in spite of fine wood, good design and true workmanship, the right kind of finish is of great importance, and an otherwise beautiful piece of furniture may be quite spoiled by ill colored, muddy stains and cheap looking, shiny surfaces.

The objects in finishing are to protect the wood from changes in the atmosphere, by filling the pores and covering the surface; to protect it from marks and bruises, for unfinished wood soils and dents more readily and is more difficult to clean; to lessen the chances of chipping and splintering; to make it more agreeable to the touch, and to bring out the beauty of color and grain.

In the ideal finish the color is clear, transparent and mellow, not clouded and streaked, or as if the pores were filled with a dark sediment; the wax is rubbed in and the shellac or hard oil is rubbed down until they seem more in the wood than on it; the lustre may be soft or bright, but never shiny like glass, nor does it feel like glass, but smooth and satiny under the fingers.

Volumes innumerable have been written on the subject, so I can only hope to put the beginner on the right track for experiments on his own account, and give him some simple directions and recipes which I found satisfactory. Everything should be tried first on small pieces of the wood to be finished until the exact color and effect desired are attained.

The simplest and most satisfactory process for darkening oak is by fuming, which is really but a hastening of the natural way. The piece of furniture is put in a large box or closet and saucers of *concentrated ammonia* are placed on the floor around it. All cracks should have paper pasted over them, even a closet door unless very close fitting. Twelve hours ought to give a mellow, medium tone, and two or three days may be required to make it very dark. It does not look much darker until oiled, and several small pieces of wood should be put in so that the progress may be tested on them from time to time. When dark enough it is finished by oiling and waxing. A little green paint, ground in oil, mixed in the wax gives a charming bronzey tone over the brown of the fuming.

There are two kinds of stains, oil and water. The latter are more transparent, more like dye, while the oil stain seems more on the surface, and the particles of color, not being in solution, settle in the pores, especially in woods like oak and ash where the porous grain alternates with smooth, hard surfaces. On soft woods like pine and white wood it does very well, being more uniformly absorbed. The chief difficulty with water stains is that they raise the grain, which makes it necessary to go over the work again, lightly, with fine sandpaper, taking great care not to take the color off in spots, or on the edges, which it is easy to do and hard to retouch again satisfactorily.

The three following recipes come under the head of water stains:

A good brown one is made by putting a couple of handfuls of rusty nails, tacks or iron filings in a quart of vinegar. It should stand for a week or so and be occasionally shaken. It keeps indefinitely, but grows darker with age. It should be applied evenly with a brush or rag, and when it is dry, oiled. It is a particularly good brown for ash, simply waxed after the

oil is dry. Several coats of a very strong solution will blacken oak, if it is washed over with a strong boiled decoction of tea leaves, oiled, filled with a black filler and waxed.

Tincture of iron makes a good green stain on oak and ash, then oiled and waxed.

A stain for giving the tone and color of age to light, new mahogany is made from a saturated solution of Bichromate of Potash—about 4 ounces to a quart of water. One part of this to 3 of water gives a deep reddish tone when it is oiled. A stronger solution or two applications of course darken it more. After oiling it may be waxed, several thin coats, and vigorously rubbed; but I think that shellac or hard oil bring out its lights, color and grain better. When so finished a mahogany filler follows the oil.

Boiled linseed oil thinned with about a third part of turpentine, which makes it dry more quickly, is used for simply oiling, well rubbed in with a brush or rag. It should dry at least 24 hours. This is the best way to treat walnut, using wax as a polish. If the walnut is grayish or dull in tone, mix a very little Burnt Sienna in the oil or wax.

The oil and turpentine mixture is the medium into which colors are mixed to make oil stains. These colors may be the powdered ones, those ground in oil which come in small tin cans, or artist's tube colors. Black, Burnt Sienna, Van Dyke Brown, Burnt Sienna and Deep Chrome Green are the best of the first two kinds. There is a wider choice of better colors in the last.

The green can be modified to a pleasant gray tone by the black, or to a warmer more bronzey color by the browns. The Burnt Sienna will give a reddish tone to the browns, and vice versa. The black is only useful in modifying the others.

Fillers are used to fill up the pores and so make a harder, more even surface which takes a smoother finish. It is always advisable to use them under shellac or hard oil. When wax is used it acts as filler itself, unless the wood is very coarse grained. It is best to get a ready made filler for the kind of wood to be finished. It is rubbed in, *across the grain*, with a pad; allowed to get slightly sticky, then rubbed off with a bit of excelsior or burlap.

Wax is the simplest, easiest and most satisfactory polish for most woods that a beginner can use, and it is both inexpensive and artistic.

To prepare it, melt yellow beeswax, about 4 oz. will make enough for several pieces of furniture, in a vessel in hot water, or on the back of the stove. When it is liquid take away from the fire and stir in an equal quantity of turpentine. When it is cold it should be about the consistency of soft butter. The object is to have it sink into the wood, fill the pores and leave a film on the surface which will take a good lustre.

The piece of furniture should be rather warm when the wax is put on, which may be done with a rather stiff brush or a rag that is not linty. It must be put on thinly and evenly and well rubbed in. After it has dried, which will take several hours, it is ready to be polished with a soft flannel cloth (not linty), an old silk handkerchief or piece of chamois. For a simple work this will be sufficient, but if a finer finish and brighter lustre are desired, more coats will be necessary—and the more rubbing the better.

Shellac is a good finish where there is no danger of dampness, as it is apt to turn white under such a condition. It is not

as difficult to apply as most forms of varnish. It should be put on very quickly with a full brush and not dragged where it has begun to set, which it does almost at once. It takes some experience to put on a smooth, thin coat. Two or more coats are necessary, and it should dry at least 24 hours between. The first coats are rubbed down with 00 sandpaper, very carefully and evenly, and the last with fine powdered pumice stone on a pad moistened in oil, to a soft lustre.

Hard oil is probably a better finish, but more difficult to reduce to a soft gloss. Three or four coats are necessary and it should dry three or four days between each—a week is better. Emery flour and water or crude oil are used for rubbing down

each coat. And it must be thoroughly rubbed down, and shellac also, so there seems to be only a film on the surface and not a thin sheet of glass.

When furniture is painted, and some porch and bed room furniture looks very well so finished, it should have three or four coats, not thin enough to run nor thick enough to be uneven. Each coat, after thoroughly drying, should be rubbed smooth with pumice and oil. It is a good plan to put a little drier in the paint. If enamel paint is used as a last coat it should also be rubbed down to an eggshell gloss. Sealing wax red, a good leaf green, a grey-green and ivory white are the best colors for painted furniture.



Fig. 1.

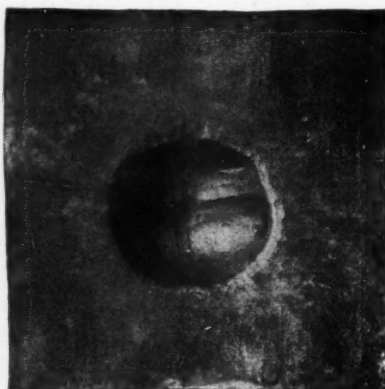


Fig. 2.

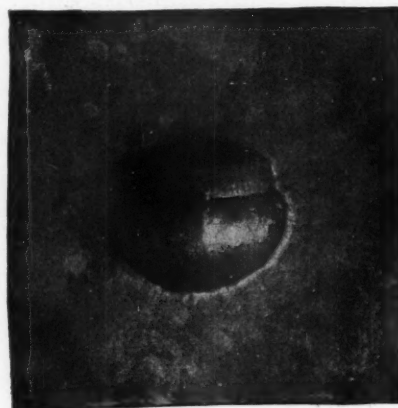


Fig. 3.

REPOUSSE—EMILY F. PEACOCK

REPOUSSE, or modeling in relief, is produced by beating with a hammer and steel tools on the back of sheet metal fixed on cement or some yielding material. If only slight relief is required it can be obtained by beating the metal on wood or a block of lead, but for general work the cement is better.

After the metal is annealed and the design outlined fix it on the cement and holding the tool as in Fig. 1 begin to work, using a large tool with rounded ends. Get the relief gradually, let the blows be even, one directly following another so that the result of your work will be a continuous surface. Students should practice until the trace of the tool in the metal is smooth and the lines from the tracer even and without a break. Hammering metal makes it brittle and in that condition it is likely

to crack. At frequent intervals it must be heated and removed from the cement and annealed. This softens the metal and allows it to yield more easily to the blows of the tool. Heat the cement by passing the flame over it and put the metal back on the block. Also while you are working keep the metal about the warmth of the hand by applying the flame occasionally to the surface. This prevents the metal from curling up. Fig. 2 shows a little depression in the metal. Figs. 3 and 4 more. In Fig. 5 the metal is turned over and the hollow side filled in with cement. Turn this quickly on the block. Now the metal is ready to model and if much detail is required it should be finished like Fig. 6.

We are indebted to Pratt Institute for these illustrations.



Fig. 4.



Fig. 5.



Fig. 6.

A COILED BASKET—LAZY SQUAW'S STITCH

Mrs. Hugo Froehlich

PLAN a small simple shape for the first coiled basket. Soak a No. 4 rattan reed *a b*, Fig. 1, so that one end may be coiled very tightly. Wrap this end with one strand of raffia about three fourths of an inch. The other end of raffia is to be threaded in a No. 19 tapestry needle.

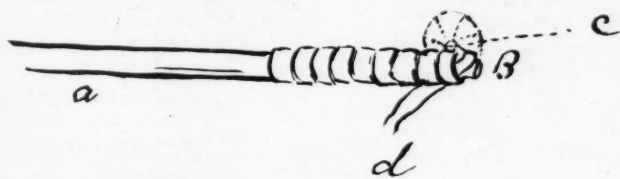


Fig 1

Coil end *b*, Fig. 1, back to meet *a g* at about *c* and fasten end firmly with a few stitches of the raffia.

After a few trials this can be done easily and well.

When firm wrap raffia once around rattan, Fig. 2, at *e*, take one stitch through both coils at *f*. Wrap around coil at *g* and with binding stitch around both coils at *h*. This last

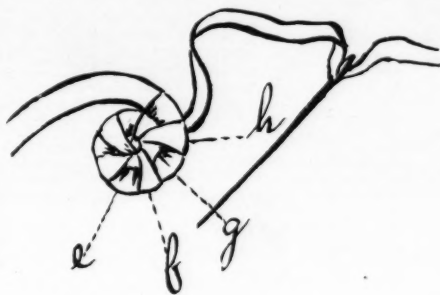


Fig II

stitch is the means of binding both coils firmly. Continue with one wrap or short stitch, and one binding or long stitch, always allowing the long stitch to be taken over the short stitch of previous coil as in Fig. 3. Take the stitches toward you as shown in Fig. 3.

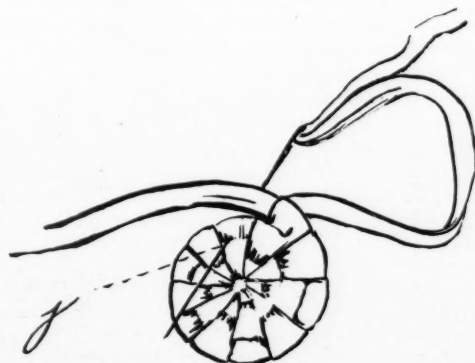


Fig III

It will be a matter of choice as to the direction of working. Some will work better from left to right because the rattan is more easily managed in that way.

As the circle increases it will be necessary to add more

stitches, but this will make no difference in the regularity of stitches, if a long and short stitch are added together.

If color be introduced be sure to have a simple design, such as one or two bands of only one color. A Maltese cross at regular intervals or a small triangle connected by bands makes an effective border.

Insert the colored strand by laying it along rattan about one inch before it is to appear in the pattern. By working the other natural raffia over it the colored strand becomes firm and can in turn bind the natural raffia. If color is to be a solid band, cut natural raffia after it is firmly fastened and introduce, when needed, following the process just as described.

The shaping of these baskets is not difficult. To form the flare, bind each subsequent layer to previous one just a little to the outside and top of it. When another rattan reed is needed add it by splicing them. Cut enough from the end of each reed, about three fourths of an inch and make them fit as one reed when laid together. Notch them once or twice and bind firmly with a fine strip of raffia. There is no need of planning a special finishing of the top as the Lazy Squaw stitch is in itself a finish.

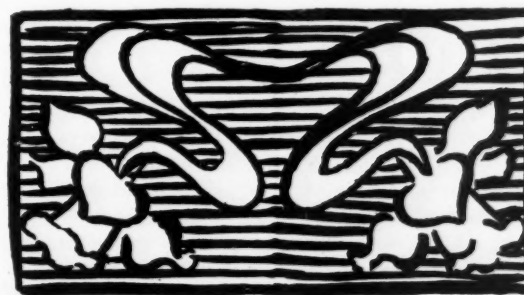
ANSWERS TO INQUIRIES

Mrs. J. A. R.—The tools for wrought leather can be purchased through the Guild of Arts and Crafts, 109 E. 23d street, N. Y. They range in price from 40 to 50 cents.

F. W. L.—Can I buy brass lamp shades ready to decorate? Lamp shades of brass or copper can be bought from a metal spinner, give him the required dimensions, and the gauge of metal you want. You could also cut the shade out yourself, and take it to a tinsmith, he would make the seam, and finish the top and bottom.

T. M.—Background tools for wrought leather work are made of steel. These can be made by a die-cutter from designs of your own.

M. W.—How can I unsolder a piece of work? Paint those joints that are not to be unsoldered with a mixture of red clay and water. This will protect them. When thoroughly dry, scrape the portions next to the part to be unsoldered, and paint with borax. Then give just enough heat to melt the solder and remove the part with pincers.



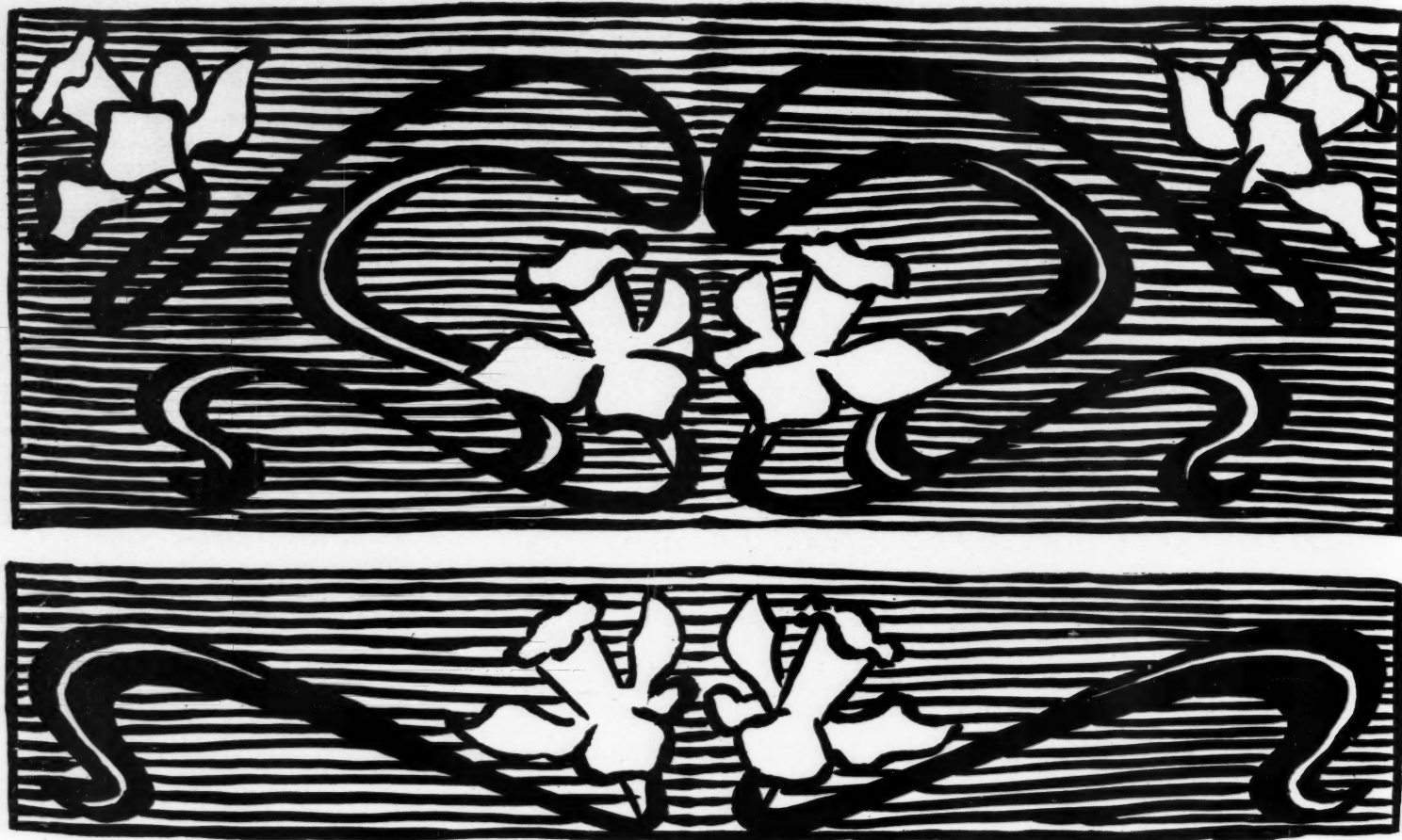
PYROGRAPHY

TREATMENT OF GLOVE BOX—(Page 190)

Katherin Livermore

BURN outlines; make a decided contrast between the inner and outer backgrounds; keeping the inner one very delicate rather than using the heavy lines indicated—a point stippling would be preferable. The outer one may be burned as heavy as indicated.

Use gamboge to color the flowers and Sap Green for the leaves—put a flat wash on and when perfectly dry, shade the flowers and leaves very delicately with the hot point, using line shading; the effect of the burning over the color is very harmonious, but can only be done when water color is used.



GLOVE BOX—MIRIAM SAUNDERS

Treatment Page 189

ANSWERS TO CORRESPONDENTS.

Mrs. C. G. H.—The teak wood stands so much used for punch bowls and vases in the N. Y. Society exhibits are bought at Vantine's, Broadway, N. Y., or in some Chinese store. As you are in Oklahoma it would be easier to send to Seattle or San Francisco or some Pacific coast town where there are Chinese shops. If your enamel has little black specks after firing, the paint or oils have been mixed in some way with something injurious, which has gotten into brush or palette before firing. Fire your enamels in the hottest part of kiln and pinks in the coolest spot if you want both fired right at the same time.

Mrs. H. C. B.—We could not tell what the trouble with your liquid bright gold is unless we saw you mix it, if it rubs off it is probably underfired. Are you sure you followed directions *exactly*?

P. E.—Lustres can be used over paint and paint over lustre but it is always best to fire the one before going over it with the other.

We have been informed that we were mistaken in saying in the last K. S. that lustres were all made by one European firm, there are three firms who send to this country and some lustres are manufactured here by Sartorius and others. In stating that all lustres were about equally good we spoke only from our own experience, there may be some made which are not so good but we have not used them.

A. A. L.—If your Coalport green came out with a high glaze, that is as it should be; if, when you used it before, it came out matt, that was some fault in the firing. If you wish it matt we can only suggest to go over the dish with some matt green.

L. W.—A faience or pottery body needs a much higher fire than can be obtained in an overglaze kiln but the amount of temperature depends upon the mixture of the body used, the colors are sometimes mixed with gum tragacanth and water, sometimes with fat oil and turpentine.

Lustres come ready mixed with medium, if they thicken, add oil of lavender. Lustre grounds are laid with a large square shader, add a little oil of lavender so that the color will not dry before blending with a silk pad, if a light tint is desired, otherwise let it blend itself, ordinarily no more medium is necessary beyond what is already mixed with the lustre as it comes. Lustres

have been treated so fully at different times in K. S. that we cannot take the space for an essay on the subject, but any questions will be answered. Un-fluxed gold can be used over well dried unfired paste but better results are obtained by firing paste first.

Mrs. H. M. S.—Flux is used with colors to assist the glaze. The powdered flux is to be used with powdered colors, $\frac{1}{4}$ flux should be added for painting and $\frac{1}{2}$ for tinting, to all colors except pearl grey, mixing yellow and apple green. If you wish to use powdered flux with tube colors, first mix with medium to the consistency of tube colors then add to color in same proportions, fat oil and lavender oil make a good medium for powdered Aufstezweis, just enough fat oil to hold powder together, then thin with lavender, for powder colors use Copaiba 6 drops to clove oil 1 drop.

A. W.—Color can be used over fired gold and if heavy enough the gold will not show through as in outlines, if too thick the color will blister and flake off, if too thin the gold will show through with a bronze effect.

The treatment of wild carrot study by Miss Mason will be found in the August number of K. S. The stein by Mrs. Safford in November number can be dusted twice if the black does not come out strong enough after first fire—two kinds of silver can be used, the liquid bright silver and the burnish silver, but a richer effect is obtained by using the burnish silver entirely and burnishing it where necessary. If you used Delft Blue instead of black the Carnation tint at top could still be used but a deep cream would be better or a light grey green. Always use for background of naturalistic studies the same colors as used in the study itself. The colored glazes mentioned are in powder and are usually dusted on to the half dry or dry painting rather than mixed with the colors.

In the directions for firing the oil kiln we say watch your chimney, advisedly. We mean just what we say—if your house is so built that you can not see the chimney that is a sad disadvantage. We do not say "watch the smoke" because as soon as the chimney smokes it is time to turn off some of the oil—the chimney ought not to smoke if you are burning just the right amount of oil, you do not get any more heat by forcing the oil beyond the point where it is fully consumed before passing up the chimney.

The little hole at bottom of door is for convenience in cleaning the kiln.